



HANDBOOK FOR Braille Music Transcribers

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HANDBOOK FOR BRAILLE MUSIC TRANSCRIBERS

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Division for the Blind and Physically Handicapped
Washington, D.C.

NATIONAL BRAILLE ASSOCIATION, INC.
85 Godwin Avenue
Midland Park, New Jersey 07432

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The NBA Music Committee members acknowledge with gratitude the help and advice received from Sandra Walberg, Braille Music Advisor, and Jackie Carr of the Music Section of the Division for the Blind and Physically Handicapped of the Library of Congress, Washington, DC - and from Kathleen Mertz, cellist, of Los Angeles.

PURPOSE

This Handbook is designed to aid both the novice and the experienced music brailist. The materials have been developed from past workshop teaching aids, from practical experience, from situations not yet specifically covered in currently published materials, and from selected skills columns of the *NBA Bulletin*.

It is intended solely as ready reference and recommendations and should not be considered as directives or rules.

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HANDBOOK FOR BRAILLE MUSIC TRANSCRIBERS

I. LEARNING TO TRANSCRIBE

Prospective music transcribers are now fortunate to have a structure within which to work toward acquiring skill in transcribing music. This lies in the availability of: (1) the introduction to the code through *Introduction to Braille Music Transcription* by Mary De Garmo; (2) the correspondence course in music transcribing available through the free services offered by the Volunteer Training Section, Library of Congress; and (3) the advice and guidance of the NBA Music Area Representatives in clarifying problems encountered by transcribers in the field.

A. Services Available from the Library of Congress (LC), Division for the Blind and Physically Handicapped (DBPH), Washington, DC 20542

1. Books on braille music transcribing are available upon request and free of charge from the Volunteer Training Section (VTS). These are provided to persons who have been certified in literary braille by LC, who have a knowledge of print music notation, and who are interested in earning the Library's certification in braille music transcribing.
2. The Volunteer Training Section also offers a correspondence course in braille music transcribing. Prerequisites for the course are a certificate in literary braille from LC and a knowledge of print music notation. Study materials and instruction are free of charge.
3. To avoid duplication of the transcription of titles, Intention and Completion cards are provided by the Music Section. Certified music brailists should complete and return an Intention card for each title being transcribed, and a Completion card for each title completed. Cards are available upon request.
4. Transcribers must secure copyright permission for each transcription from copyright holder.

B. Services Available from the National Braille Association (NBA), 85 Godwin Avenue, Midland Park, NJ 07432

1. Area Representatives

Problems may be presented to any of the Area Representatives listed in each of the NBA *Bulletins*. When a problem has no ready solution known to the Area Reps, one will be sought from the Music Advisory Committee of the Braille Authority.

2. Music Workshops

Workshops are conducted at each of the Biennial Conferences and, as local needs dictate, at Regional Meetings. They provide a platform for discussion with experts in the *Code*. NBA may also conduct music workshops at the request of transcribing groups.

C. Braille Music Texts^{*}

1. *Revised International Manual of Braille Music Notation*, 1956, with its 1975 *Addendum (Code)*

The standard braille music *Code*, available: APH^{**}: print \$8.05; braille \$18.75. LC/VTS: print free (see IA1 and IA2); braille on loan (see IIB1)

All exercise and paragraph numbers refer to the *Code* unless otherwise stated.

2. *Primer of Braille Music*, New Revised Edition, 1960

Discontinued as instruction manual.

3. *Braille Music Chart*, New Revised Edition, 1960

All braille music signs, together with abbreviated usage; companion to #2 above with reference to it and to the *Code*. Available:

APH: print \$1.65; braille \$.95

4. *Lessons in Braille Music*, 1961 (*Lessons*)

Braille music instruction manual. Replaced as teaching manual by #5 below. Available:

APH: print \$3.20; braille \$4.65

LC/VTS: print free; braille on loan (see IIB1)

5. *Introduction to Braille Music Transcription*, 1970, with its 1974 *Addendum (De Garmo)*

Braille music instruction manual in current use. Available:

LC/VTS: print free (see IA1 and IA2); braille on loan (see IIB1)

^{*} All prices in this book are subject to change without notice.

^{**} APH--American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, KY 40206.

II. EDUCATOR AND STUDENT RESOURCES

A. Locating a Transcriber

Names and addresses of transcribing groups, together with special notation as to which have music transcribers, are listed in the following publications:

1. *Volunteers Who Produce Books*. Available:

LC/DBPH: print free; braille free

2. *A List of California Transcribers*. Available:

Print: California State Department of Education, 721 Capitol Mall, Sacramento, CA 95814. Free.

Braille: Braille Section, AAUW, 1071 E. Market Street, Long Beach, CA 90805. 3-ring pressboard binding \$2.88 (in California add tax); 1-ring, no binding \$2.28 (in California add tax).

Because the skill of the transcriber must be suited to the level of the assignment, persons should contact the group chairman for assistance in locating appropriate volunteers.

B. Locating a Title

1. The Music Section of the Library of Congress, Division for the Blind and Physically Handicapped is the major national source of music scores, textbooks and instructional materials. The Section maintains a collection of approximately 30,000 volumes of braille music as well as collections of instructional materials on cassette, open-reel tape, and disc, plus a collection of large print music. All materials are loaned free of charge and may be ordered by mail or by phone.

When ordering by mail, please list composer, title (including opus, Köchel or other number, instrument, vocal range, etc.), medium preferred (braille, large print, etc.) and, if possible, the publisher and copyright date.

When ordering by phone, dial the DBPH, free of charge, by using the special WATTS number: 800-424-8567. Leave a message that information is desired regarding a title. Leave your name and phone number and a convenient hour for the call to be returned. Be prepared with the information listed above when the call is returned.

2. NBA houses a large collection of braille masters, and thermoform duplications may be purchased at a minimal cost. Contact NBA, 85 Godwin Avenue, Midland Park, NJ 07432, by mail with the information in IIB1, above, second paragraph. A free catalog of music titles is available.
3. A number of printing houses, both here and abroad, have music scores and texts available for purchase. Names and addresses of these printing houses can be obtained from the Music Section, Library of Congress.

C. Learning to READ Braille Music Notation

How to Read Braille Music, Book I, 1975 (Krolick)

Print: Stipes Publishing Co., 10-12 Chester Street, Champaign,
IL 61820. \$1.50.

Braille: LC/DBPH, free loan
Braille Book Bank, 85 Godwin Avenue, Midland Park, NJ 07432
\$3.24.

This booklet has been compiled specifically to enable the resource teacher to provide students with some knowledge of the music code and to enable the student to increase this knowledge independently.

The most commonly used signs are given in index form. The book includes an explanation of the method of writing pitches and note values and other fundamental devices.

III. REFERENCE AIDS

A. Corrections in the Print Code

Corrections, Adjustments, Additions for *Revised International Manual of Braille Music Notation*, 1956 (1961 edition)

1. The following paragraphs and examples have been corrected, changed or added to in the 1975 *Addendum*.

General Table, Tables 3, 12, 17, 18

Par. 22, 26, 28, Ex. 13, Par. 38, Ex. 23, Par. 43, 51, Ex. 40

Par. 52, 60, 65, 80, 82, Ex. 66, Par. 85, Ex. 70, Par. 99

Par. 118, 120, 123, Ex. 126, Par. 144, 148, Ex. 133, Par. 156

Par. 169-170, Ex. 150, Par. 184, 193, Ex. 179, Par. 205-206

Ex. 188, Par. 212, 214, 220, 221, 224, 229, 230, Ex. 196 & 197

Par. 232, Ex. 199, Par. 233, 236, Ex. 205, Par. 239, Ex. 207

Par. 240, 243-244, Ex. 209 & 210, Par. 246, 248-249, Ex. 211

Par. 253, 265, Ex. 221, Par. 315, 333-334, Ex. 263

Par. 336, 338, 343, Ex. 264, Par. 367, 372, 387, Ex. 291

Par. 389, 400

There are additional paragraphs which now apply only to facsimile copy, as noted in the *Addendum*.

2. Suggested additions to General Index, p. 191 of the *Code*.

Arpeggio: (20) 189; through 2 staves (20) Ex. 263

Bracket: See Square Bracket

Coincidence of Notes: (G.T.) 386

Dotted Bar Line: (G.T. Note 1) Ex. 107

In-accord: add 104, 184

Music Comma: (G.T. Note 7) 36, 38

Part-to-part Slur: (12) 81

Point of Coincidence: (G.T.) 386

Square Bracket: (G.T. Note 4) 152

Stave-to-stave Slur: (12) 82

Syncopation: 37

Type: See Variations in ink-print type

Volta: See Prima Volta and Seconda Volta

3. Suggested additions to Index of Signs in the *Code*, p. 176.
(Note: Underscored items are recommended adjustments or additions.)

Dot 1	<u>lh for drum</u>
Dots 1-2-3	<u>rh for drum</u>
Dots 1-2-6, 1-2-3	<u>pause (on note)</u>
Dots 4, 3-4-5	<u>senza ped. - organ</u>
Dots 4-5-6, 1-4	<u>signature for cut-time</u>
Dots 5, 3-4-5, 1-3	<u>arpeggio through 2 staves</u>
Dots 4-6, 1-4	<u>signature for common time</u>

Note: These are unrelated to and separate from the changes listed in the *Addendum to Revised International Manual of Braille Music Notation (Code)*, approved by the Braille Authority, 1974.

B. Octave Sign Requirements

The Octave Sign Is Required before the first note appearing:

1. After a skip of a 4th or 5th interval into another numbered octave, Par. 12
2. After a skip of a 6th or greater interval at any time, Par. 11
3. At the beginning of each measure and each line in bar-over-bar, Par. 368
4. At the beginning of each line Vocal: Par. 225, Par. 241; Orch.: Par. 316
5. (Drum) At the beginning of each piece, each new section, or parallel. For single-line drum, not at the beginning of each line (*De Garmo*, p. 239).
6. After interruptions created by:
 - a. Word-sign expressions, Par. 192
 - b. Word expressions in parentheses, Ex. 180
 - c. Music hyphen, Par. 35
 - d. Certain repeats (except for drum)
 - Repeat in another octave, Par. 112
 - Repeat of fragment, Par. 117
 - Repeat of 3 or more measures, Par. 119
 - Partial abbreviation, Par. 121
 - Segno repeats and *braille de capo*, Par. 132
 - Numbered measure repeats, Par. 140
 - Print repeat bars, Par. 144
 - e. In-accords and section signs, Par. 67 and Par. 69
 - f. Change-of-hand signs, Par. 158
 - g. Music asterisk, Par. 190

- h. Music query, Par. 191
- i. Page turn-over sign, Par. 205-206
- j. Temporary-division sign (vocal), Par. 252
- k. Key and time signatures, Par. 26-27
- l. Clef signs, Par. 16
- m. Numeral sign plus number, *De Garmo* Par. 4, p. 34
- n. Position signs for stringed instruments, Par. 258
- o. Thick and thin double bars, Par. 144

7. In chords:

- a. Before unison interval, Par. 49
- b. Before interval of 9th or more, Par. 45

8. In ottava (8va), Par. 13 (for facsimile transcription only)

- a. Before 1st note of 8va (one indicating position; one indicating sound)
- b. Before 1st note after 8va (two indicating position)

9. In parallel movement for interval of 2 or more octaves, Par. 154

C. Uses for Dot 3

1. (After a note or rest) dotted note or rest, Par. 4 and Par. 20

2. Mark of separation:

- a. Between part-measure repeats of different value, Par. 108
- b. After these signs, when they are followed by a sign containing dots 1, 2, or 3:
 - Hand signs (Keyboard Music), Par. 159
 - Figured Bass Prefix, Ex. 278
 - Signs for 1st and 2nd endings, Par. 144
 - Word-sign expressions (ar) unless followed by another word-sign, Par. 193
 - Clef signs, Ex. 41 and others
 - Accordion sign, Ex. 248
 - Organ-pedal sign, Ex. p. 65 (*Lessons*)
 - Music asterisk, Par. 190
- c. After measure numbers of continued portion of hyphenated measures, Par. 373

3. Mark of abbreviation:

- a. After abbreviated words, Table 20B
- b. After voice abbreviations, SATB, Table 22
- c. After abbreviations of orchestral instruments, Table 26

4. Mark of omission:

- a. Second alternate fingering, Par. 93
- b. Missing figure in horizontal alignment of figured bass, Par. 347

5. Mark of completion:

- a. To end line of continuation, Table 20B
- b. To end (when needed) hand-to-hand slur or line, Addendum to Code
- c. To close (when needed) music comma, Addendum to Code

Dots 3, 3

1. (After note or rest) double-dotted note or rest, Par. 4 and Par. 20
2. Line of continuation, Table 20B
3. Tracker dots (minimum of 5) in bar-over-bar music, Par. 371

D. Frequently Used Symbols

This list of symbols, or one like it, can be used as a handy reference, especially for the new transcriber.

ABBREVIATIONS

Word sign	⠠⠠⠠
pp	⠠⠠⠠⠠⠠
p	⠠⠠⠠
mf	⠠⠠⠠⠠
f	⠠⠠⠠
ff	⠠⠠⠠⠠
cresc.	⠠⠠⠠⠠⠠⠠
decresc.	⠠⠠⠠⠠⠠⠠⠠
dim.	⠠⠠⠠⠠⠠

FINGERING

First finger (thumb)	⠠⠠
Second finger (index)	⠠⠠
Third finger (middle)	⠠⠠
Fourth finger (ring)	⠠⠠
Fifth finger (little)	⠠⠠
Change of fingers	⠠⠠

Beginning and end of diverging lines (crescendo)	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠
Beginning and end of converging lines (decrescendo)	⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠

Continuation dots or dashes:

Beginning and end of first line
Beginning and end of second line

⠠⠠⠠	⠠⠠⠠
⠠⠠⠠	⠠⠠⠠
⠠⠠⠠	⠠⠠⠠

HAND SIGNS

Right hand	⠠⠠⠠
Left hand	⠠⠠⠠

IN-ACCORD and MEASURE DIVISION

In-accord (whole measure)	⠠⠠⠠⠠
In-accord (part measure)	⠠⠠⠠
Measure-division	⠠⠠⠠

INTERVALS

Second	
Third	
Fourth	
Fifth	
Sixth	
Seventh	
Octave	

IRREGULAR NOTE-GROUPING

Group of:

Two notes



Three notes

(a)



(b)



Ten notes



THE SLUR

Short slur



Long slur



THE TIE

Tie between single notes



Two or more ties between chords



Accumulating arpeggio



THE SUSTAINING PEDAL

Ped. (or P with horizontal line)



Star or asterisk (or arrow)



Star and Ped. under one note



Half-pedaling



OCTAVE SIGNS

First octave C



Second octave C



Third octave C



Fourth octave C



Fifth octave C



Sixth octave C



Seventh octave C





























A below first octave










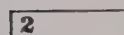

C above seventh octave



NUANCES

A dot above or below a note (staccato)		
A pear-shaped dot above or below a note (staccatissimo)		
* A dot under a short line above or below a note (mezzo-staccato)		
A short line above or below a note (agogic accent)		
A thin horizontal V above or below a note		
A thick inverted or normal V above or below a note		
* A dot under an arc above a note (pause)		
* The same between notes		
* The same above a bar line		
A comma		
A vertical wavy line or curve through one stave (arpeggio)		
The same through two staves (marked in all parts in both hands)		
Diverging and converging lines on one note		

REPEATS

Measure or part-measure repeat		
Double bar followed by dots		
Double bar preceded by dots		
Prima volta (or equivalent indication)		
Seconda volta (or equivalent indication)		

* These signs are inverted in the print when placed below the stave.

E. Valuable Reference Charts

1. Index of Signs (*Code*, p. 176)

All signs in the braille music code listed according to each of the 63 braille signs, together with definitions and a cross reference to tables in which they appear and to paragraphs which describe their use.

2. Tables of Signs (*Lessons*, p. 75)

All signs listed according to table number, together with print equivalents. Invaluable for identifying the latter.

3. Grouping Table (*De Garmo*, p. 75)

Grouped according to some common time signatures.

4. Order of Signs for String Music (*De Garmo*, p. 227)

Preceding the note and following the note.

5. General Order of Signs (*De Garmo*, p. 253) for other than string music

Preceding the note and following the note.

F. Open String Chart

If the open string sign (o) and a finger sign are attached to any of the following notes, the open sign (dots 1-3) precedes the finger sign:

<u>Cello</u>	3d Octave A
	3d Octave D
	2d Octave G
	2d Octave C

<u>Violin</u>	5th Octave E
	4th Octave A
	4th Octave D
	3d Octave G

<u>Viola</u>	4th Octave A
	4th Octave D
	3d Octave G
	3d Octave C

If, however, the natural harmonic sign (also an o) and a finger sign are attached to any other note, the order is reversed and the finger sign precedes the open sign.

G. Improving Braille Erasures

These are suggested techniques for improving braille erasures. Take advantage of braille paper's susceptibility to dampness by using it to improve erasures

in any or all of the following methods, used interchangeably:

1. Steam-up the area needing correction with your breath at close range, then erase; or
2. Lightly moisten the eraser tip with tongue or a barely damp tissue before erasing; or
3. Lightly moisten BACK of area needing correction with tongue or a barely damp tissue and use DRY eraser on FRONT; or
4. Lightly moisten, as above, a strip of typing or braille paper; place this strip back of the area needing correction, use DRY eraser on FRONT by pressing erasures down into "moistened" paper. (If possible, do not remove this strip until completely dried.)

After the area is completely dry, and to help insure against repeated weakening of the paper fibers from exposure to other dampness, the back area may be reinforced by lightly brushing it with clear nail polish or nail hardener, then the front erasures rechecked. Other reinforcing agents have been used successfully, such as a quick light spray of artist's fixative or a light dab of a liquid eraser across the front of the erasure.

In all cases, work the erasure until completely dry. Your eraser must be blunt and flat. Caution: Too much dampness will ripple the paper.

H. Realigning on the Perkins Braillewriter

1. First:

- a. Impress dots 1-2-3 simultaneously on Dymo tape or Braillabel; remove from writer.
- b. Impress full cell on braille paper; leave paper in writer.
- c. Remove backing from Dymo or Braillabel; trim.
- d. Affix tape (with tweezer) to left side of matrix head (embossing head), lining up dots with the full cell on the paper. (They should look like a "reflection" of dots 4-5-6 on the paper.)

NOW YOUR WRITER IS PREPARED FOR ALL FUTURE REALIGNING.

2. Then:

- a. Roll braille page needing correction into writer (do not use line-spacer).
- b. Line up cell needing correction with the dots on the matrix head.
- c. Position matrix head over incorrect cell and impress correct sign.

Practice on scrap paper to test correct placement of Dymo tape on the matrix head. If correctly placed realignment should not ever present any problem.

IV. IMPROVING YOUR SKILLS

A. Preparing and Completing a Transcription (NBA *Bulletin*, Skills Column, Spring 1973)

The recommendations, distributed in another form at some music workshops in the past, are presented here with further comments and suggestions.

1. Pencil-number measures throughout, if not already prenumbered by the publisher, remembering to number voltas consecutively. (If the measures are prenumbered, you will usually find that voltas have alternate numbering in contrast to transcriber-assigned numbers, which are consecutive.)
2. Mark situations for repeats and doublings and their endings, remembering also to mark ends of long slurs.
3. Mark any other signs (such as octave signs) which, for a beginner especially, might be helpful.
4. Do a rough draft first. (Consider making use of discarded braille sheets.)
5. Proofread sign-for-sign, note-for-note.
6. Do final copy from corrected rough draft.
7. Repeat step 5, proofing against the print, not against the rough draft.
8. Proofread the timing separately from step 5. The importance of this step cannot be stressed enough. Check by reading the value dots of the notes which, with a little practice, become readily identifiable. Rarely will a count have to be checked against the print. It is very much worth the extra effort; you will be surprised at what will turn up.
9. Check numbered sequences--measure numbers, section numbers, exercise numbers--as well as running titles.

B. Unmeasured Music (expanded from NBA *Bulletin*, Skills Column, Winter 1972)

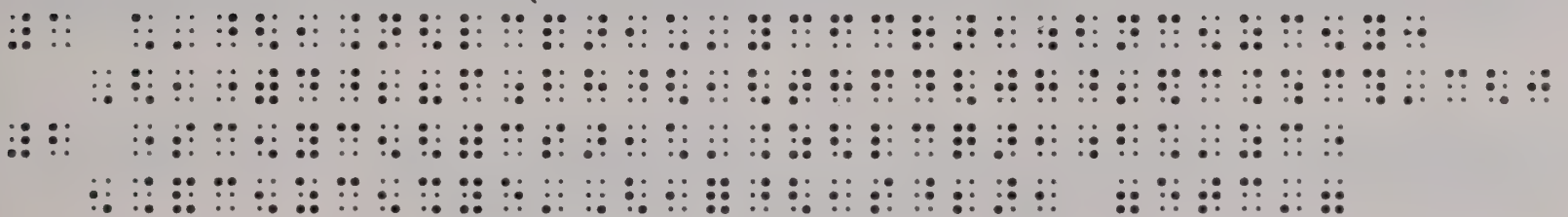
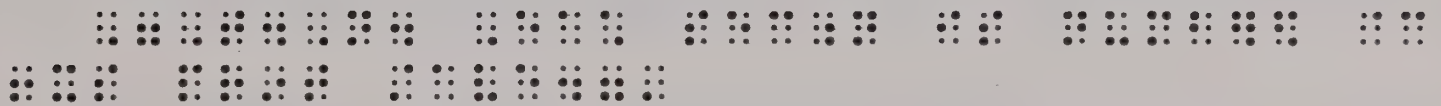
Problem: How to handle situations of unmeasured music which are not cadenzas.

Recommendations:

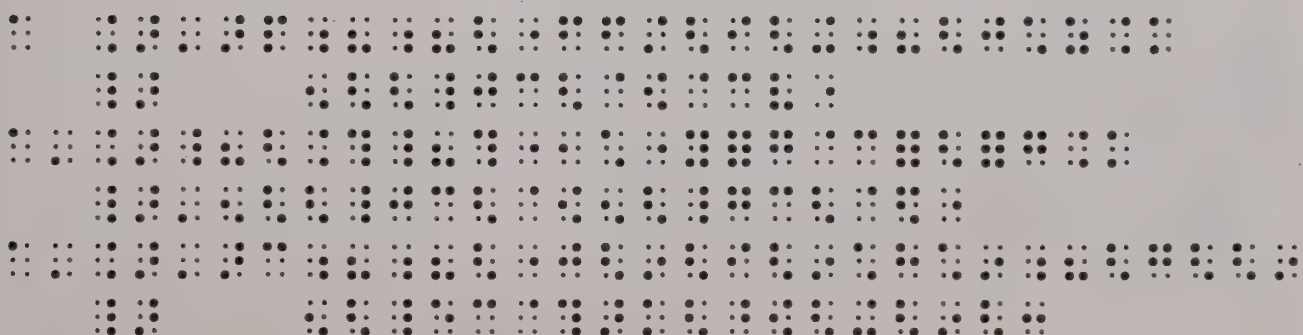
1. For whole pieces or movements unmeasured:

Use sectioning format, with staves considered as the sections, and place the stave numbers at the margin. This works well for instrumental music. (See Ex. 1.) For unmeasured keyboard music, use bar-over-bar format. (See Ex. 2.) Place stave numbers at the margin and keep the same number of beats in each part, line-by-line. (Transcriber's note is needed to explain the stave numbering used.)

Ex. 1. Unmeasured Music



Ex. 2. Unmeasured Music

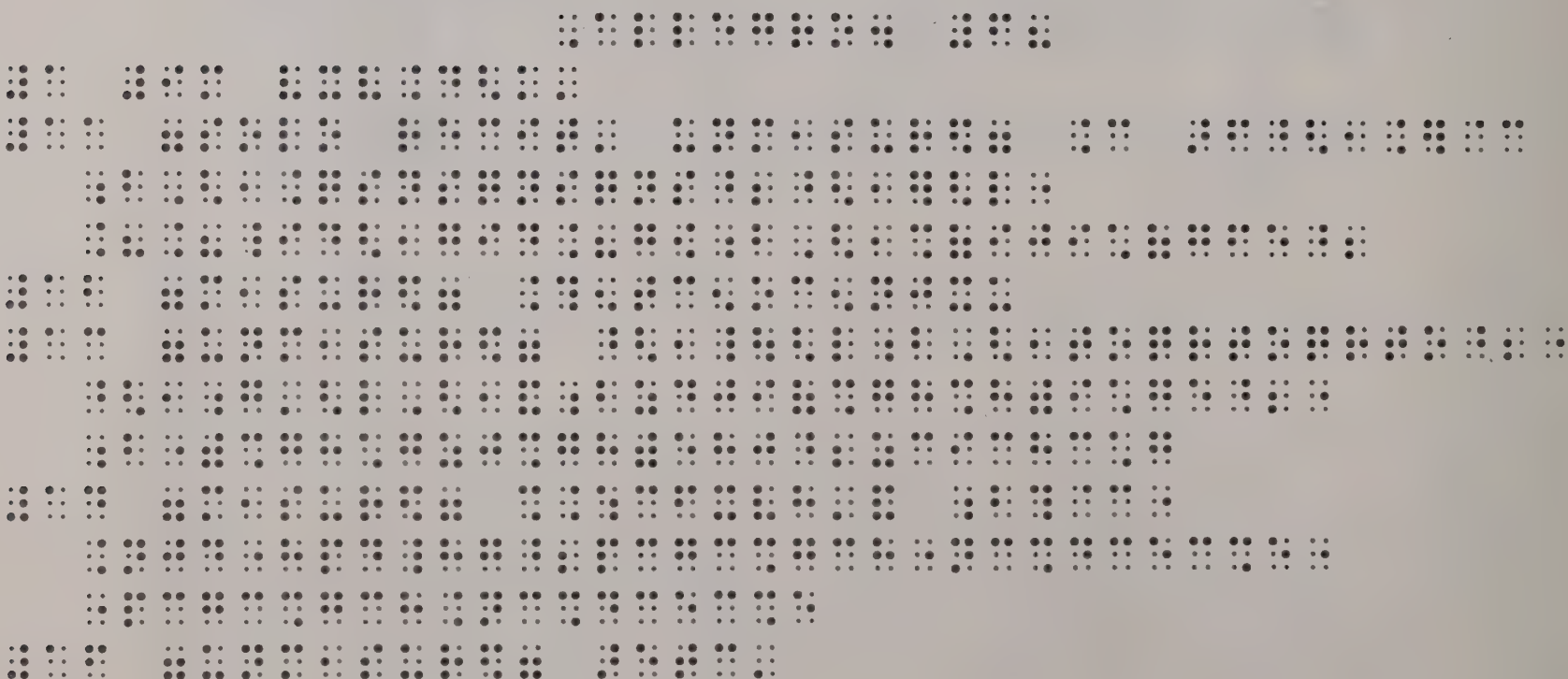


2. For parts of pieces unmeasured:

If clearly not a cadenza, ad lib, etc., precede music with the word "unmeasured" (in parentheses). Upon return to measured music, indicate accordingly with the word "measured" (in parentheses). Measure numbers should be used, with each unmeasured portion being given its own measure number which remains unchanged until it runs out and returns to measured music. (See Ex. 3.)

Ex. 3. Measured and Unmeasured in Same Piece

Allegro SOLO RECIT.

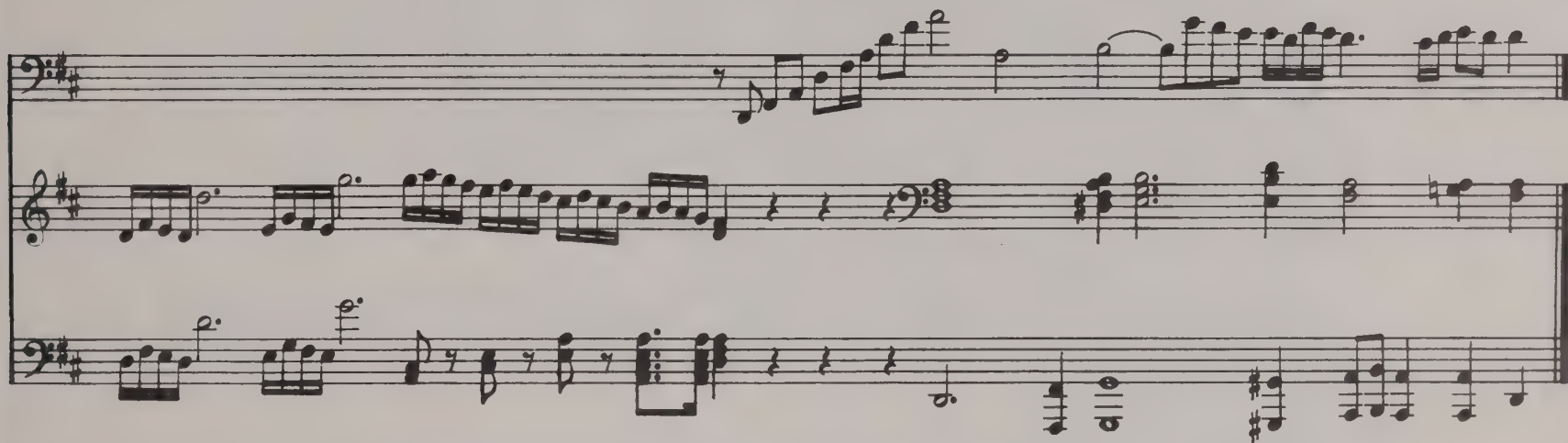


3. For unmeasured bar-over-bar, such as exercises for completion by student:

- Use the coincidence of notes method illustrated in Ex. 290b of the *Code*; or
- Align the beats or part beats vertically. (See Ex. 4.)

(A Transcriber's Note is needed to explain the format employed.)

Ex. 4. Unmeasured Bar-Over-Bar



In this instance it seems helpful to include the dot 5 before transcriber added rests, but these are not essential except in facsimile copy.



C. C-Clef Charts (NBA *Bulletin*, Skills Column, Spring 1972)

1. Braille music notation is not predicated on the use of clef signs which is the reason it is not a required sign in music braille transcription, although it is advisable to include the signs themselves in special instances, such as for blind-teaching-sighted or for sight-singing books. It is based on octave position on the grand staff--the total keyboard range.

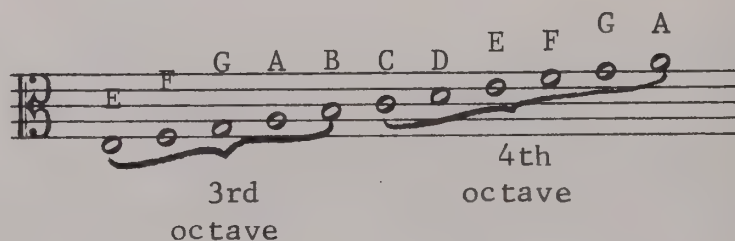
The transcriber who is accustomed to reading conventional treble and bass clef notation only, and who is suddenly faced with another clef, can be stopped short. Such clefs might be a G-clef on other than the 2d line, or an F-clef on other than the 4th line, or a C-clef on any line (and in rare instances even on a space). The first question, too many times, can be, "On which clef shall I base my transcription?" Many have been tempted to transcribe a C-clef as if it were a G- or an F-clef and expect that all is clear and understandable if the proper C-clef sign is shown along with it plus a Transcriber's Note. All this presents something of a guessing game to the musician.

For the performing musician, G-clef and F-clef are always transcribed in correct notation, and the C-clef must also be. In only rare instances in which the musician is actually presented with a transposition problem may we do otherwise.

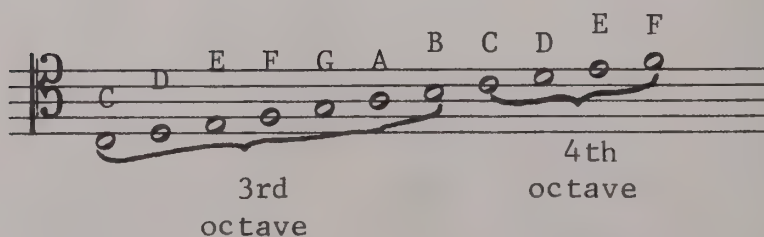
Remember: The center point of the C-clef indicates that the line on which it rests is Middle C (4th octave C - see examples), the same as the curl of the G-clef indicating that the line which it encircles is G above Middle C (4th octave G), and the line bisecting the double dots of the F-clef is F below Middle C (3d octave F).

The two most common C-clefs are:

Alto - on third line



Tenor - on fourth line



2. To those who find it difficult to follow the above rule, the following tables are offered as an aid for transcribing C-clef notation:

If you visualize the notation as being on a G-clef, transpose as follows:

<u>C-clef on line #</u>	<u>Transpose in one stage</u>
1	down to 3rd interval
2	down to 5th interval
3	down to 7th interval
4	down to 9th interval
5	down to 11th interval
<u>Or</u> <u>Transpose in two stages</u>	
3	up to 2nd interval & down 1 octave
4	down to 2nd interval & down 1 octave
5	down to 4th interval & down 1 octave

If you visualize the notation as being on an F-clef, transpose as follows:

<u>C-clef on line #</u>	<u>Transpose in one stage</u>
5	up to 3rd interval
4	up to 5th interval
3	up to 7th interval
2	up to 9th interval
1	up to 11th interval
<u>Or</u> <u>Transpose in two stages</u>	
3	down to 2nd interval & up 1 octave
2	up to 2nd interval & up 1 octave
1	up to 4th interval & up 1 octave

V. FORMAT

A. Format Definitions - Methods of Presentation Defined

Most of the following are discussed in the *Code* to one degree or another and others are listed on the LC Intention/Completion cards. Because the transcriber is sometimes puzzled by definitions, applications, and designations for the title page, the following is offered for clarification;

<u>Method</u>	<u>Format</u> <u>Designation on TP</u>
BAR-BY-BAR: <u>Par. 425-435</u>	
Obsolete method of presenting, horizontally, equivalent bars of 2 or 3 staves of accompaniment with or without solo line, in which all voices and intervals read upward	
BAR-OVER-BAR: <u>Par. 364-387; De Garmo, p. 135</u>	
Standard format for Keyboard (bars aligned)	BAR-OVER-BAR
LINE-AFTER-LINE	
Unofficial name for the format for single line instruments, in which marginal measure numbers are followed by line of measures with carryover lines beginning in 3d cell. See <i>De Garmo</i> , p. 41 for segmenting method.	SINGLE-LINE
LINE-BY-LINE: <u>Par. 223-224; De Garmo, p. 201</u>	
Standard format for vocal (word line over music line)	LINE-BY-LINE
LINE-OVER-LINE: <u>Par. 388-389; De Garmo, p. 190</u>	
Infrequently used format for Keyboard (bars not aligned)	LINE-OVER-LINE
NOTE-FOR-NOTE: <u>Par. 401-415</u>	
Obsolete method where chord intervals are replaced by 8th value note names in the lower part of the cell	

<u>Method</u>	<u>Format Designation on TP</u>
OPEN SCORE: <u>Par. 384-385; De Garmo, p. 197</u> (keyboard)	BAR-OVER-BAR
CONDUCTOR'S OPEN SCORE	
<u>Par. 307; De Garmo, p. 219</u> (orchestra)	BAR-OVER-BAR
<u>De Garmo, p. 238</u> (drum)	BAR-OVER-BAR
<u>Par. 240; De Garmo, p. 214</u> (vocal ensemble)	BAR-OVER-BAR
ELEMENTARY OPEN SCORE (remains undefined)	
PARAGRAPHING: Mentioned throughout <i>Code</i>	
Resembles literary paragraphs starting in cell 3 with carryovers in cell 1	SECTION-BY- SECTION
SECTION-BY-SECTION: <u>Par. 390-401; De Garmo, p. 194</u>	
Predetermined group of measures chosen by transcriber according to phrasing, length of stave, rehearsal section, etc.	SECTION-BY- SECTION
SHORT-FORM: <u>Par. 281-283, 286, 289-298</u>	
Used in combination with other formats. No extra notation needed on title page.	
VERTICAL SCORE: <u>Par. 417-424</u>	
Obsolete method of presenting all voices from the lowest upward by the use of intervals and/or in- accords. Variation of Open Score format.	

B. Sample Title Pages

The following title page samples, developed at the Library of Congress, are deliberately full, in order to show some of the many possibilities the transcriber could encounter:

Title page Examples 5, 6, and 7 are based on title pages for literary braille, described in *English Braille, American Edition* and *Transcriber's Guide to English Braille*. If space permits, the following information sections should have a skipped line between them:

Title
Composer
Instrument

Publisher
 Transcriber
 Volume, page, and method
 Sponsorship

Title page Example 8 is based on those described in *Code of Braille Text-book Formats and Techniques*. If space permits, the following information sections may have more than one skipped line between them:

Title
 Author
 Publisher
 Sponsorship (if sponsor is LC)
 Volume and page

Ex. 5. Title Page: Solo Work

<u>Line</u>	
1	SONATINA NO. 1
2	in C Major
3	Op. 13
4	
5	By
6	DMITRI KABALEVSKY
7	Edited by Philipp
8	
9	Piano
10	
11	With Permission of the Publishers
12	International Music Company
13	New York
14	Copyright, 1950
15	Transcribed in Music Braille
16	By Luanne Phillips
17	Bim, West Virginia
18	
19	In One Volume
20	Pages i-ii and 1-20
21	Method: Bar over Bar
22	Under the Sponsorship of
23	The Library of Congress
24	Washington, DC
25	1973

Ex. 6. Title Page: Solo Voice & Accompaniment

<u>Line</u>	
1	PILGRIMAGE
2	
3	By
4	CARLISLE FLOYD
5	
6	Low Voice & Piano
7	Vocal Score
8	
9	With Permission of the Publishers
10	Boosey & Hawkes
11	New York
12	Copyright, 1959
13	Transcribed in Music Braille
14	By Luann Phillips
15	Bim Transcribers, Inc.
16	Bim, West Virginia
17	
18	In Two Volumes
19	Volume I
20	Pages i-iii & 1-13
21	Method: Line By Line
22	Under the Sponsorship of
23	The Library of Congress
24	Washington, DC
25	1968

Ex. 7. Title Page: Multi-Volume WorkLine

1 STARS AND STRIPES FOREVER
 2 By
 3 JOHN PHILIP SOUSA
 4 Arranged for concert band
 5 By Byron Slone
 6
 7 Clarinet II
 8
 9 With Permission of the Publishers
 10 Belwin Corporation
 11 New York
 12 Copyright, 1970
 13
 14 Transcribed in Music Braille
 15 By Jeffery Miller
 16 St. Clair Shores, Michigan
 17
 18 In Twenty-Five Volumes
 19 Volume VI
 20 Pages i and 1-2
 21 Method: Single-Line
 22 Under the Sponsorship of
 23 The Library of Congress
 24 Washington, DC
 25 1970

Ex. 8. Title Page: Textbook FormatLine

1 MUSIC NEAR AND FAR
 2 Book Four from Music for Living
 3 California State Series
 4 By
 5 James L. Mursell, Beatrice Landeck
 6 Gladys Tipton, Roy E. Freeburg,
 7 Harriet Nordholm, Jack M. Watson
 8
 9 With Permission of the Publishers
 10 California State Department of Education
 11 Sacramento
 12 Copyright, 1958
 13 By Silver Burdett Company
 14
 15 Transcribed, 1963, by
 16 Mildred Murphy
 17 American Red Cross
 18 Key West, Florida
 19 Under the Sponsorship of
 20 The Library of Congress
 21 Washington, DC
 22 In Four Volumes
 23 Volume II
 24 Braille pages p#1-p#3 and 81-159
 25 Ink pages i-ii and 32-60

C. Usual Format

This section contains examples of format for the more usual type of transcription. It is hoped that the different examples given here will serve to give direction and eliminate any uncertainty.

1. Vocal Solo (with descant)

[See Example 9.] The running head used here is the title of the collection of Christmas music. Words and music appear first. Verses 2, 3, etc., may be brailled as in the *Code* (Ex. 205), in prose form rather than in poetry form, as given here. Both are correct.

The descant part follows the final verse of the solo part (see Ex. 9a).

The piano part follows (see Ex. 9b) unless all the piano parts are being brailled in a separate volume.

If this piece only is to be brailled from the collection, the format is slightly different with the name of the collection appearing in the body of the title page rather than on the music page itself. Note (Ex. 9c)

that the full title of this song requires two lines which may appear on the title page and the first page only; thereafter, the title must be condensed so that it can fit on the first line of the page only.

Ex. 9. Vocal Solo with Descant

When Christ Was Born of Mary Free

TRADITIONAL

ENGLISH
Arr. by R. S.

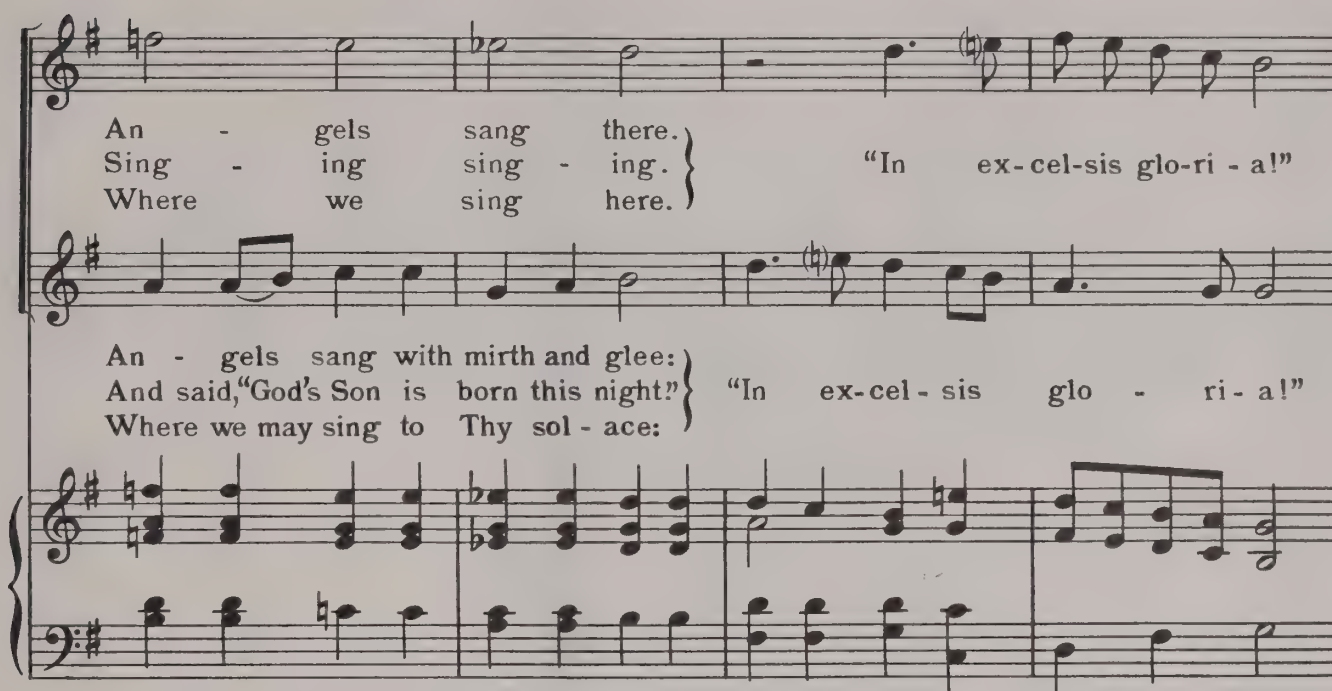
DESCANT

MELODY

1. When
2. The
3. Then,

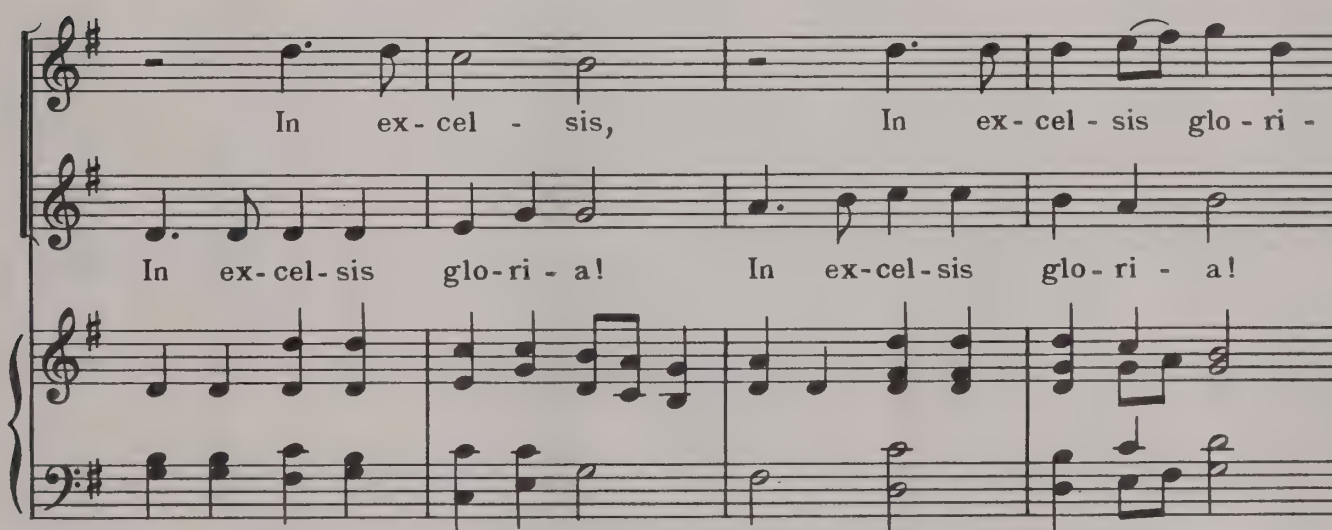
1. When Christ was born of Mar - y free in Beth-le-hem, fair cit - y,
2. The herd-men saw these an-gels bright, ap - pear-ed with great light,
3. Then, dear-est Lord, for Thy great grace grant us to see Thy face

Christ was born of Mar-y—free, In Beth - le-hem, that fair cit - y,
herd-men saw these an-gels bright, To them ap-pear - ed with great light,
dear-est Lord, for Thy great grace, Grant us the bliss to see Thy face

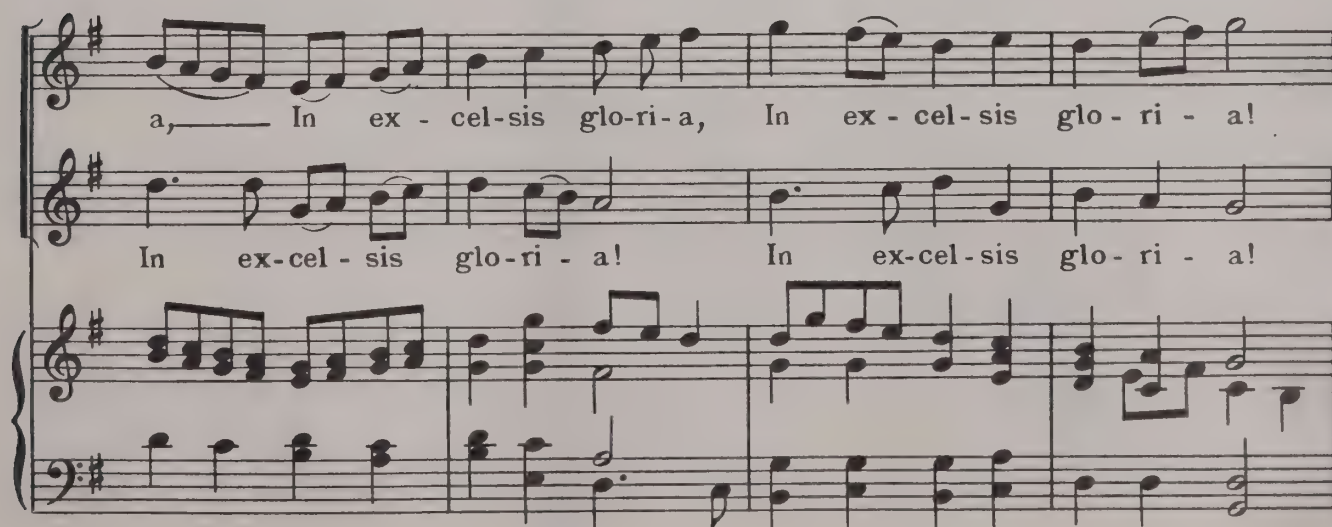


An - gels sang there.
Sing - ing sing - ing. } "In ex-cel-sis glo-ri - a!"
Where we sing here.

An - gels sang with mirth and glee:
And said, "God's Son is born this night!" } "In ex-cel - sis glo - ri - a!"
Where we may sing to Thy sol - ace:

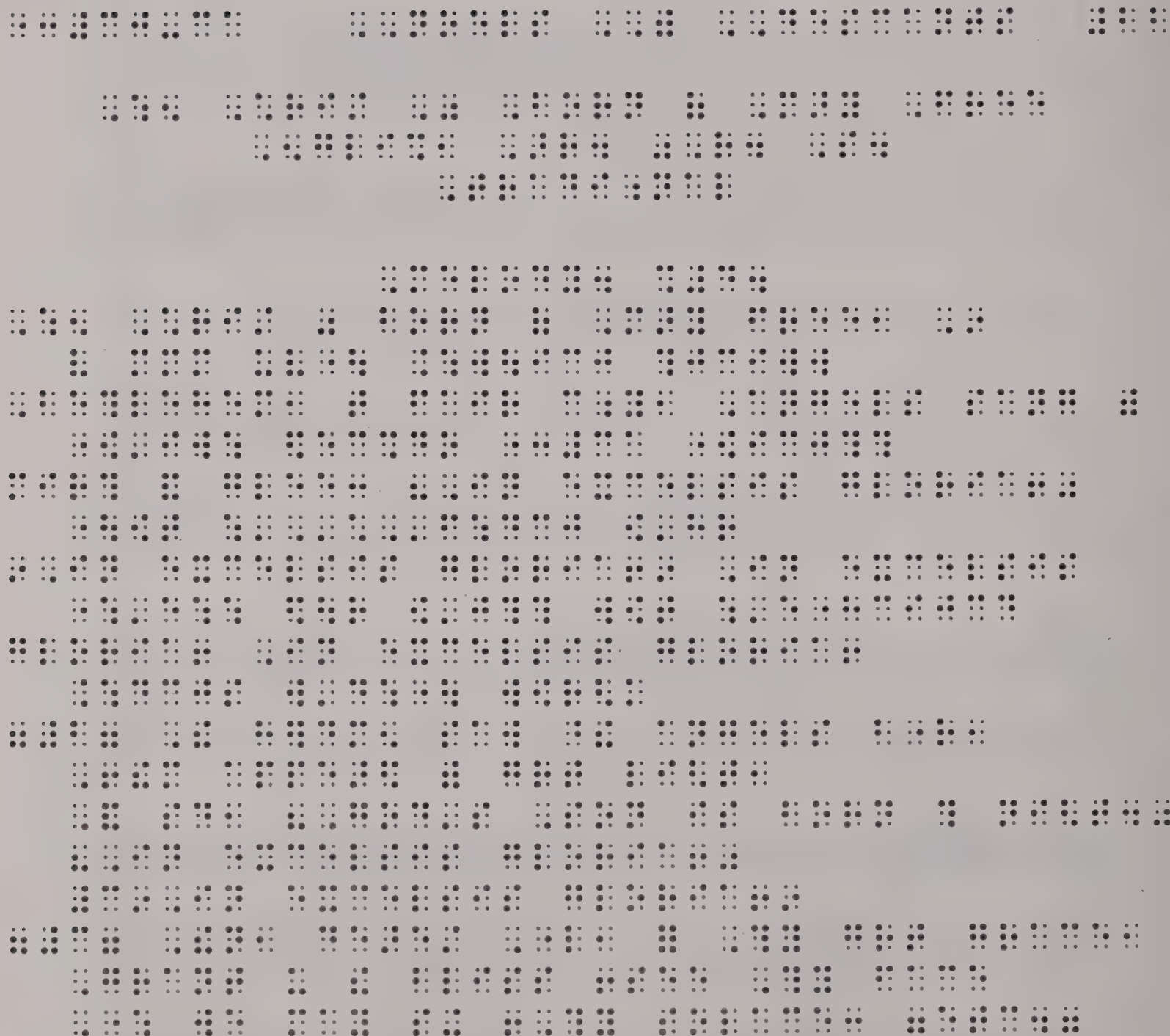


In ex-cel - sis, In ex-cel - sis glo - ri -
In ex-cel-sis glo-ri - a! In ex-cel-sis glo - ri - a!

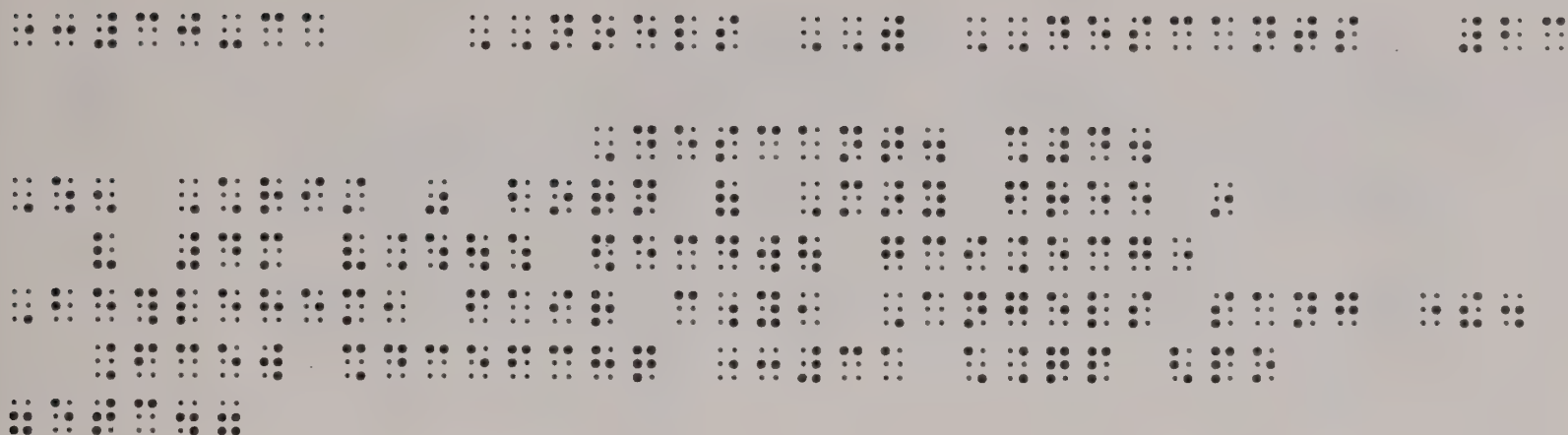


a, — In ex - cel-sis glo-ri-a, In ex - cel-sis glo - ri - a!
In ex-cel - sis glo-ri - a! In ex-cel-sis glo - ri - a!

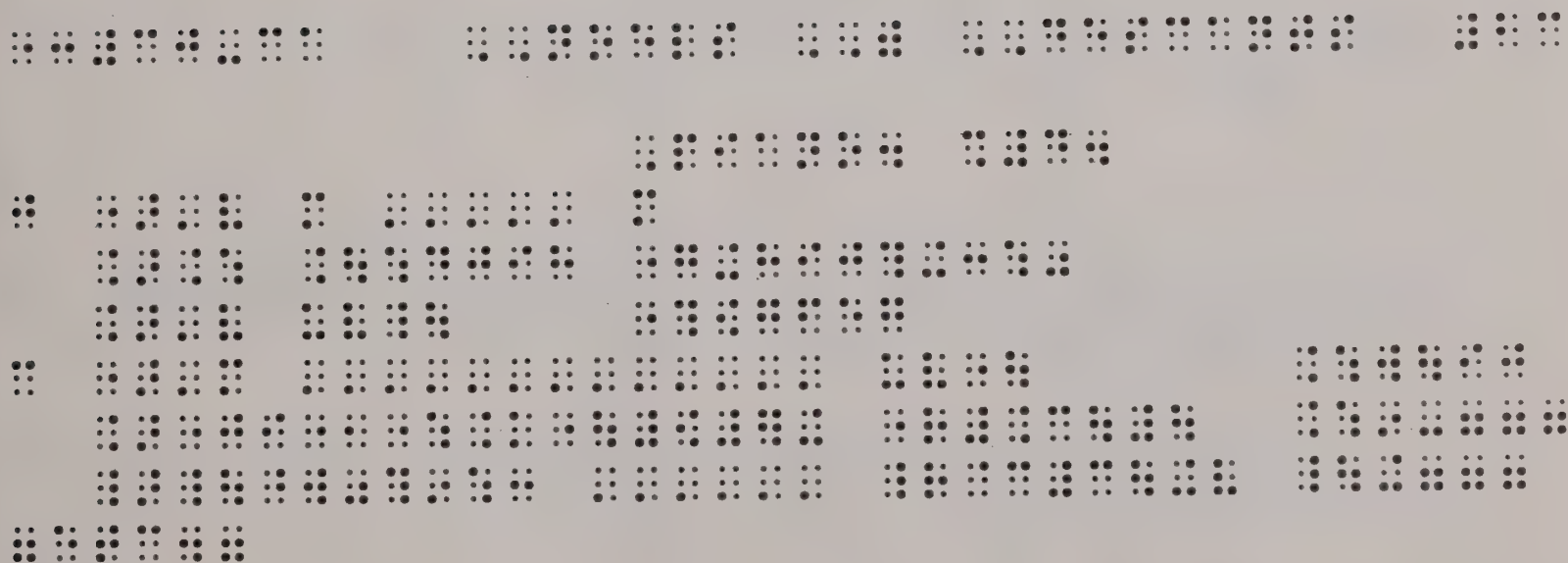
Ex. 9. Vocal Solo Part



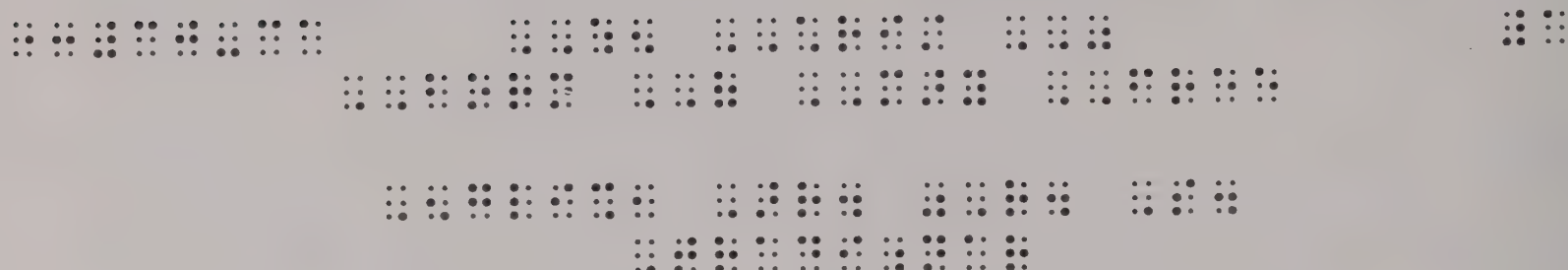
Ex. 9a. Descant



Ex. 9b. Piano



Ex. 9c. Two-Line Title

2. Choral Music

Each voice part is brailled separately--Volumes 1 to 4. Volume 5 is a choral score, and Volume 6 is the piano part with a vocal outline. The voice or instrument transcribed is identified on the title page under "For s.a.t.b., with Piano Accompaniment."

Example: For s.a.t.b., with Piano Accompaniment

Soprano Part

Examples show format for the Soprano voice part (see 10a) and the first 1-1/2 pages of the Choral Score (see 10c). Note: The format for ensemble vocal music now conforms to that of solo music in that the word lines appear above the music lines. This is an officially adopted change in the braille music *Code* approved by the Braille Authority.

If space permits, it can be helpful (starting on braille page 2) to add the abbreviated voice identification after the running title. See Example 10b.

2

What the World Needs Now Is Love

(for s.a.t.b., with piano accompaniment)

Arranged by
LOU HAYWARD

Performance time:
Approx. 2:45

Words by
HAL DAVID
Music by
BURT BACHARACH

Fast Waltz Tempo ($\text{♩} = \text{ca. } 132$)

PIANO

pp *r.h.* *cresc.*

l.h.

ALTO *f* *rhythmically* *cresc.* It's the on - ly thing, —

TENOR *mf* *rhythmically* It's the on - ly thing, —

BASS *mf* *f* It's the on - ly thing, —

SOPRANO *f* *ff* *(Sop. div.)* *pp* *mp* It's the on - ly thing — that there's just too lit-tle of: — What the

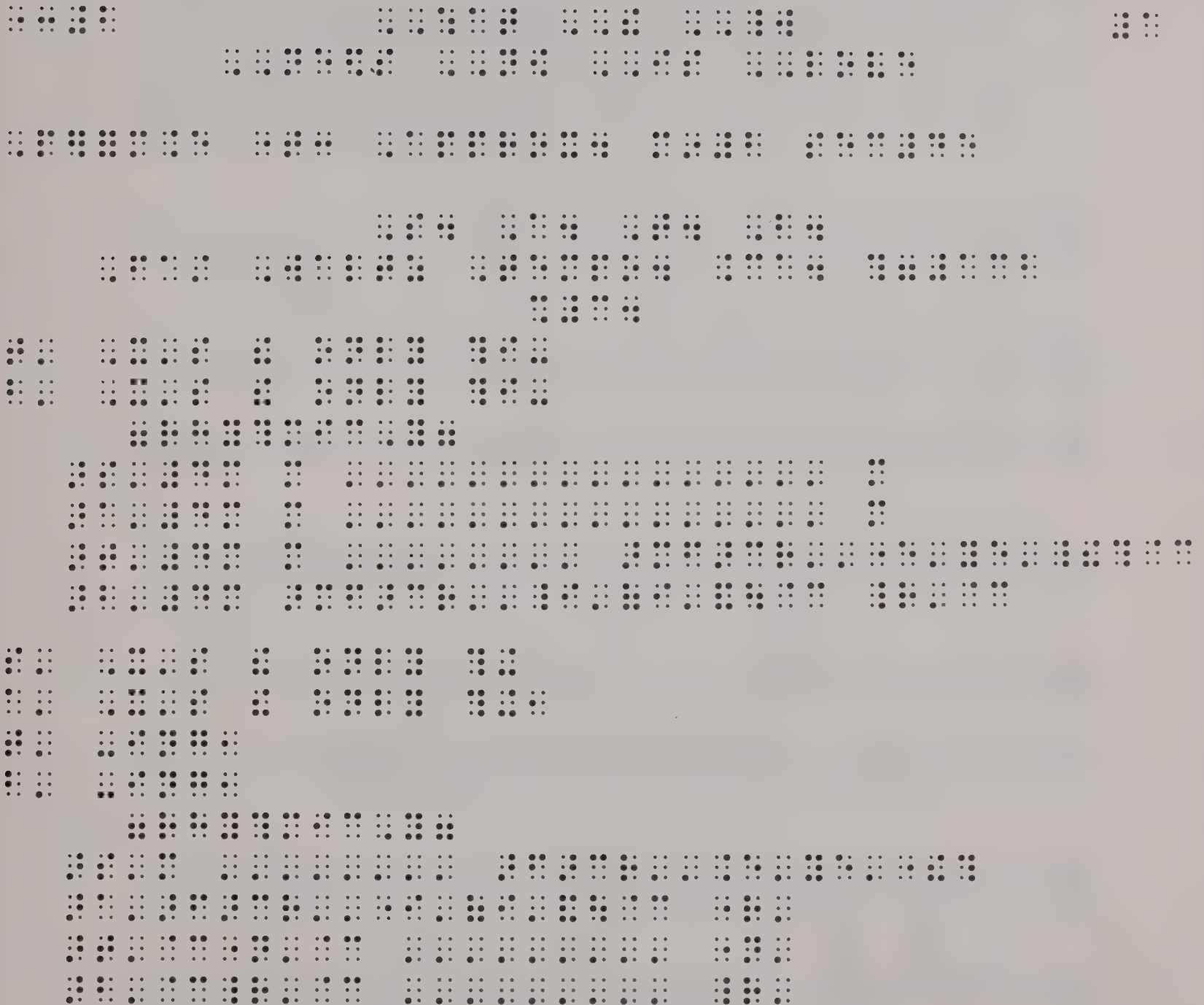
ff *pp* *(Bass div.)* that there's just too lit-tle of: —

ff *pp*

Ex. 10a. Choral Music - Voice Part

Ex. 10b. Choral Music - Running Head

Ex. 10c. Choral Music - Score



Ex. 11.

Sunrise, Sunset

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Moderately Slow Waltz tempo (*soulful and wistful*)

Piano

The piano introduction is in 3/4 time, marked *mp*. It features a waltz-like melody in the right hand with eighth notes and a steady bass line in the left hand with quarter notes. The key signature has two flats (B-flat and E-flat).

Voice

The first vocal entry is in 3/4 time, marked *mp*. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. Chords Gm, D7, and Gm are indicated above the staff.

1. Is this the lit - tle girl I car - ried?
2. Now is the lit - tle boy a bride - groom,

The second vocal entry continues the melody in 3/4 time, marked *mp*. The piano accompaniment continues with a steady bass line. Chords D7, Gm, G7, and Cm are indicated above the staff.

Is this the lit - tle boy at play? I don't re -
Now is the lit - tle girl a bride. Un - der the

The third vocal entry continues the melody in 3/4 time, marked *mp*. The piano accompaniment continues with a steady bass line. Chords G7, Cm, A, and A7 are indicated above the staff.

mem - ber grow - ing old see - er, When did
can - o - py I see them, Side by

3. Popular Music with Guitar Chords

The guitar chords are brailled with the words and the melody.
Piano part is brailled separately; no vocal outline necessary if melody
is contained in the accompaniment.

Rules are not official, but the following example employs principles in current use by APH.

Transcriber's Note: Grade one braille used exclusively in the chord line. (Thus letter sign is unnecessary.)

Chords are aligned above melody note where change occurs. Leave space in the music line as necessary.

Use the music hyphen, if necessary, when there is more than one chord change within a measure.

Music symbols for sharp and flat may be used in the chord line.

For + (plus sign) $\ddot{+}$ (dots 3-4-6) may be used.

For - (minus sign) ∴ dots 3-6) may be used. Include T.N. for all symbols.

For small circle, transcribe as "dim."

Ex. 11. Guitar Chords with Words and Melody

The image is a large, abstract, black and white graphic. It features a dense, irregular pattern of small black dots and lines on a white background. The pattern is highly fragmented and non-representational, resembling a complex, abstract shape or a stylized, fragmented letter 'A'. The dots are of varying sizes and are scattered across the entire frame, with some areas being more densely populated than others. The overall effect is one of a complex, textured surface.

4. Single Part: Band Music

Notes are transcribed as they appear on the print staff even though this is a "transposing" instrument.

If measure numbers are used, follow format in *De Garmo*, Ex. 10-7,8,9. If 1st and 2nd Clarinet or any two instruments are shown on one part, they should be brailled separately. An exception occurs in percussion parts where two or more instruments may be played by the same performer. In this case, a bar-over-bar format is used, showing each percussion instrument on a separate line. (See *De Garmo*, p. 238-241.)

Ex. 12.

1st B \flat Clarinet

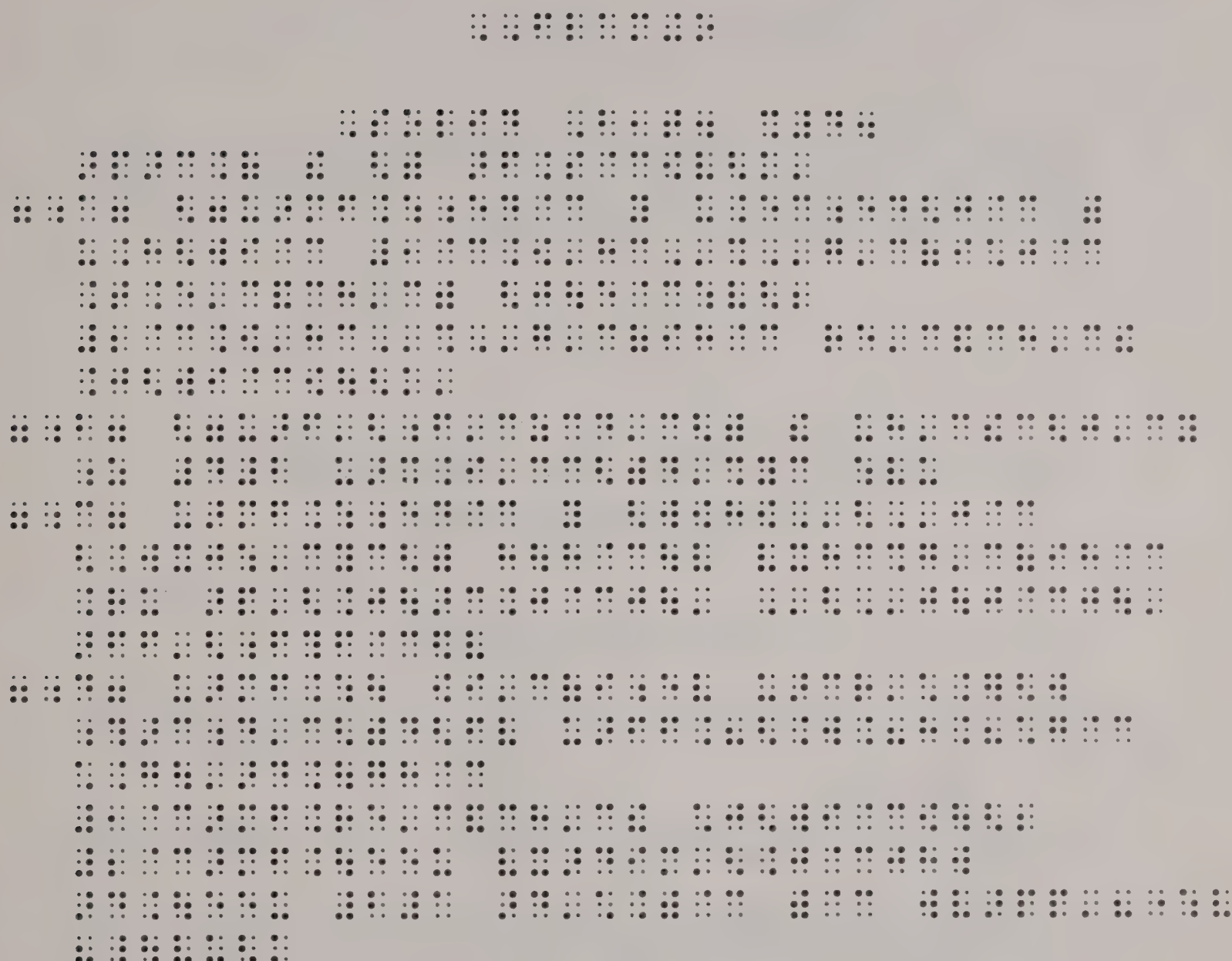
FLAMINGO

By ED ANDERSON and TED GROUYA
Arranged by HERB ALPERT
Transcribed for Marching Band
by PAUL YODER

Solid Beat

p *f* *mf* *f* *mf* *ff* *mf* *cresc.* *dim.* *pp*

Ex. 12. Single Instrumental Part

5. Organ Music

The literary portion such as that under the title "IX.-DIEU. . ." should appear on a separate note page, rather than on the music page.

A Transcriber's Note explains that, since there is no time signature, whole notes are indicated by the large value sign.

The three registrations on the print page before the final staff are brailled according to *De Garmo*, p. 153. A blank line is left before and after these registrations.

Note: The letters GRP and R in this particular example may be written with capital signs:



for GPR



for R

If capital signs are not used, as in the brailled example, the letter P (which could appear alone) should still retain the capital sign in order to distinguish it from the P for piano dynamic. This latter situation should be explained by a Transcriber's Note.

Ex. 13.

LA NATIVITÉ DU SEIGNEUR

NEUF MÉDITATIONS POUR ORGUE

OLIVIER MESSIAEN

IX_ DIEU PARMİ NOUS

Paroles du communiant, de la Vierge, de l'Eglise toute entière: Celui qui m'a créé a reposé dans ma tente, le Verbe s'est fait chair et il a habité en moi. Mon âme glorifie le Seigneur, mon esprit a tressailli d'allégresse en Dieu mon Sauveur.

(Ecclesiastique, Evangiles selon Saint Jean et Saint Luc)

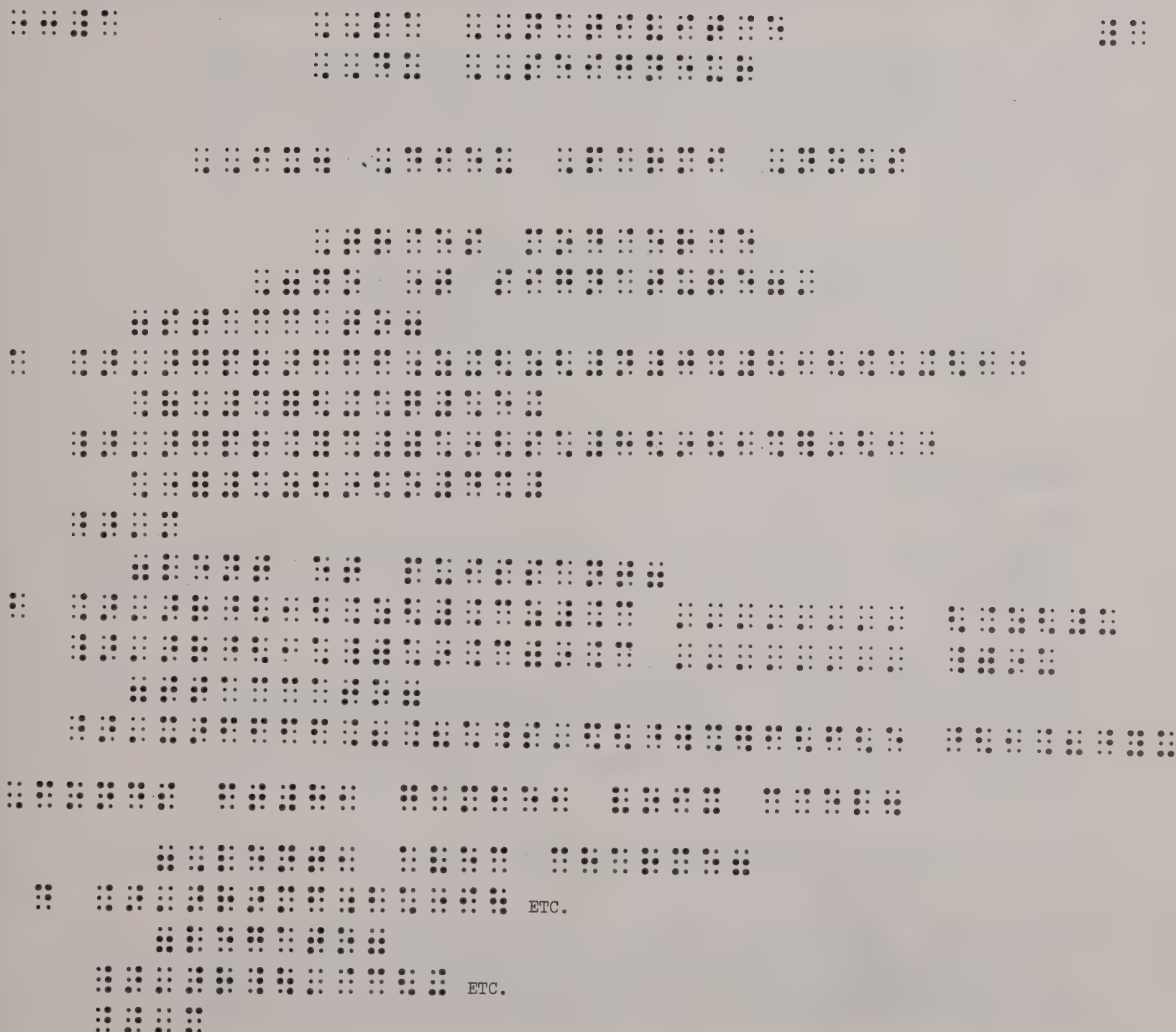
Très modéré **Lent et puissant**

GPR *fff* *staccato* R { *staccato* *fff*

Lent, avec charme
(Fonds 8, gambe, voix cél.)

R { *mf* *legato*

Ex. 13. Organ Music



Ex. 14. Continuation of Messiaen Organ Music

Vif et joyeux **Très modéré**

R: Fonds et anches 8,4
G: Montres 8,4, plein-jeu
Péd: 16,8, tirasse R

ETC.

ETC.

D. Unusual Format

More and more textbook transcriptions are being requested which present problematic format situations. Often, for purposes of analysis, materials are shown spatially in print presenting readily readable pictures to the sighted reader.

Horizontal (or linear) presentation is far more readable for the blind reader, as witness, the horizontal presentation of vertical print notation with which you are already familiar. Quoting John diFrancesco (Chairman, Music Advisory Committee of the Braille Authority): "When a more compact, more direct method can be found, horizontal reading is generally more preferable in braille."

The following problem examples and suggested solutions are presented to illustrate the above philosophy which should be kept in mind at all times.

Special Note: The recently adopted Transcriber's Note sign (dots 6, 3) for textbook transcription is not to be used in any music transcription, including music textbooks. This sign carries special meaning in the music code--music parentheses and music prefix--and would be misleading if used for other than those meanings.

1. Problem: Material in which much print information is presented vertically.

Suggested Solution: Present horizontally. Use literary parentheses to identify information, followed by equivalent music in each measure. Note the employment of underscoring. Square music brackets may be used as in print, if desired.

Transcriber's Note: Dots 4-5-6 equal underscoring.

Ex. 15. Extra Print Information

The musical notation for Example 15 is in 3/4 time. The melody consists of the following notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff, Roman numerals and fingerings are provided for each measure: I (1-3-5), IV (4-6-8), I (1-3-5), V (5-7-2), I (1-3-5), V (5-7-2), and I. Below the musical notation is a Braille representation of the same melody, using musical notation Braille symbols for notes, rests, and fingerings.

2. Problem: Material in which much print information is presented vertically.

Suggested Solution: Present horizontally. Use word sign for literary information, followed by equivalent music.

Transcriber's Note: s. equals skip; st. equals step; r. equals repeat; s4. equals skip a 4th.

Ex. 16. Extra Print Information

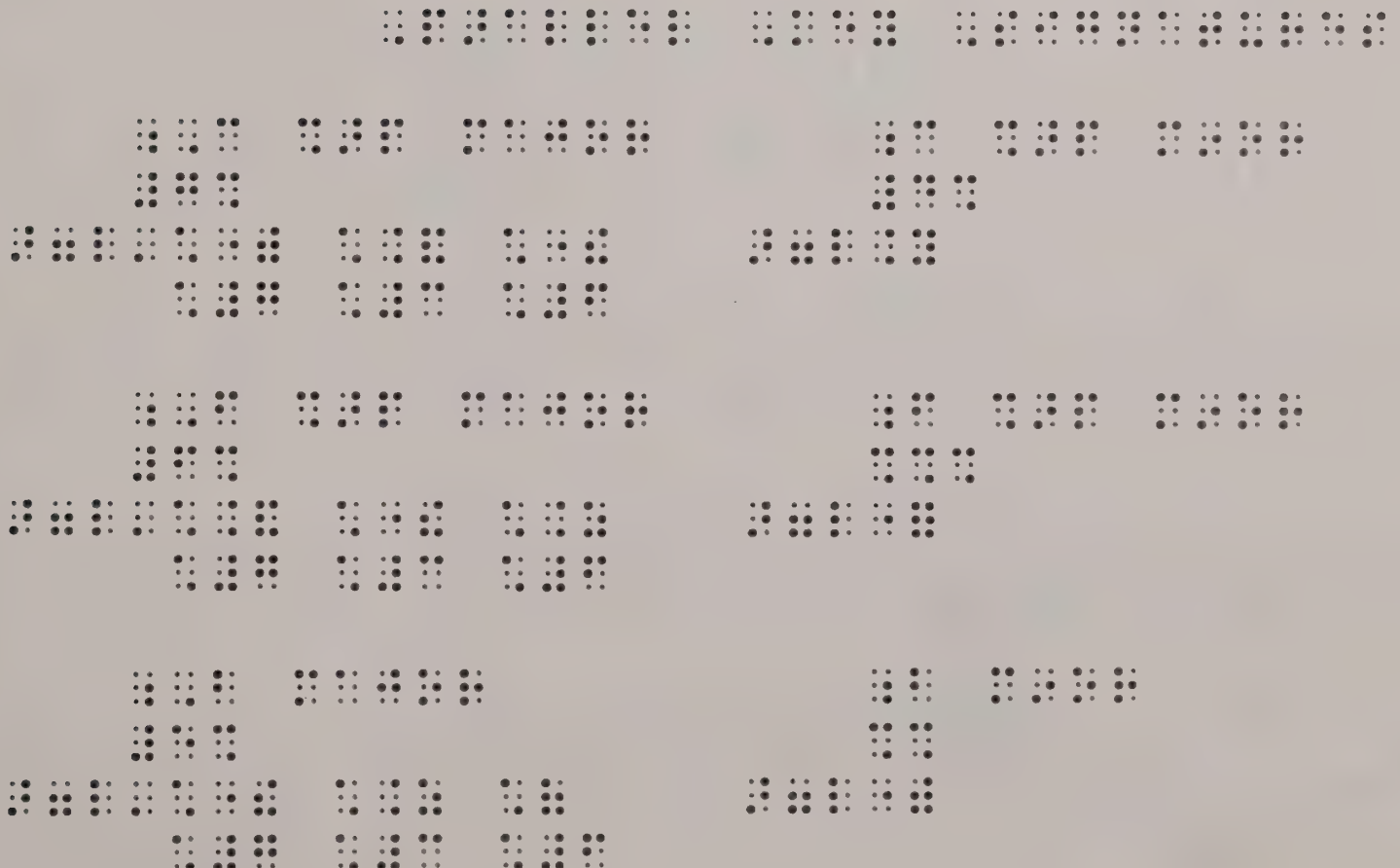
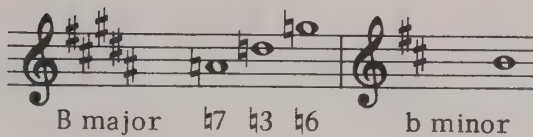
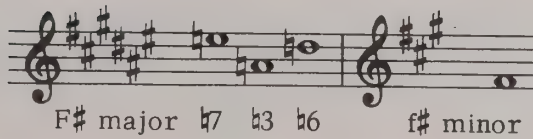
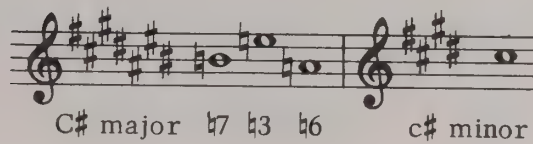
The musical notation for Example 16 is in 3/4 time. The melody consists of the following notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, labels indicate the intervals and movements between notes: skip, repeated tones, steps, skips, repeated tones, and steps. Below the staff, square music brackets indicate intervals of 4th and 5th. Below the musical notation is a Braille representation of the same melody, using musical notation Braille symbols for notes, rests, and intervals.

4. Problem: Disproportionate amount of identifying information to small amount of music, compounded by the need to retain columns for comparison purposes.

Suggested Solution: Retain the vertical presentation in this case, but show the key names first above each example.

Ex. 18. Extra Print Information

PARALLEL KEY SIGNATURES



5. Problem: Steps of scales shown graphically in print.

Suggested Solution: Present horizontally with scale steps aligned below.

Transcriber's Note: Half steps are shown close together; a hyphen represents a whole step; a dash represents 1 1/2 steps. Bar-line sign, dots 1-2-3, indicates the end of the bar.

Ex. 19. Scale Steps shown Graphically

(a) major

(b) minor

7. Problem: Scale intervals shown in music notation with print information presented vertically.

Suggested Solution: Present all information horizontally with music notation shown in two forms--by interval and by in-accord. Only samples are given here to illustrate.

Ex. 21. Vertical Print Information

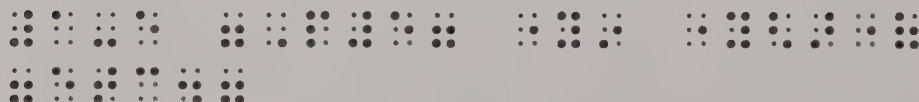
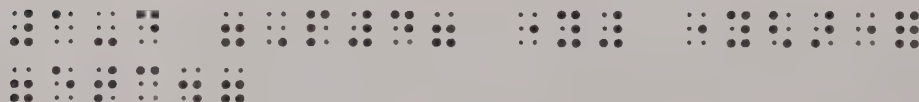
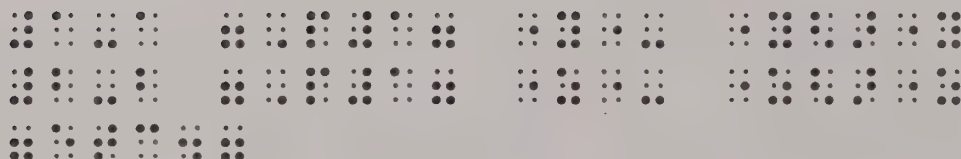
Perfect Intervals (P)

1-1 2-2 3-3 4-4 5-5 6-6 7-7
P1 P1 P1 P1 P1 P1 P1

1-4 2-5 3-6 4-7 5-8 6-2 7-3
P4 P4 P4 P4 P4 P4

1-5 2-6 3-7 4-8 5-2 6-3 7-4
P5 P5 P5 P5 P5

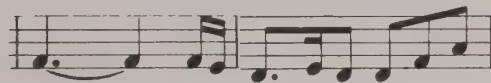
1-8 2-2 3-3 4-4 5-5 6-6 7-7
P8 P8 P8 P8 P8 P8



8. Problem: Comparative forms of count presented vertically in print, each count aligned vertically with the music notation.

Suggested Solution: Because of the great amount of information, retain the vertical alignment by spacing music notation as needed and indicating the end of each bar with the bar line sign (dots 1-2-3). Two possibilities are given here.

Ex. 22. Vertical Print Information



1-2-3-4-5 6 te 1-2 te 3 4 5 6
1-2-3-2-2 3 te 1-2 te 3 2 2 3

Braille representation of the first measure of music notation, showing vertical alignment of counts and notes.

Braille representation of the second measure of music notation, showing vertical alignment of counts and notes.

Braille representation of the first measure of music notation, showing vertical alignment of counts and notes.

Braille representation of the second measure of music notation, showing vertical alignment of counts and notes.

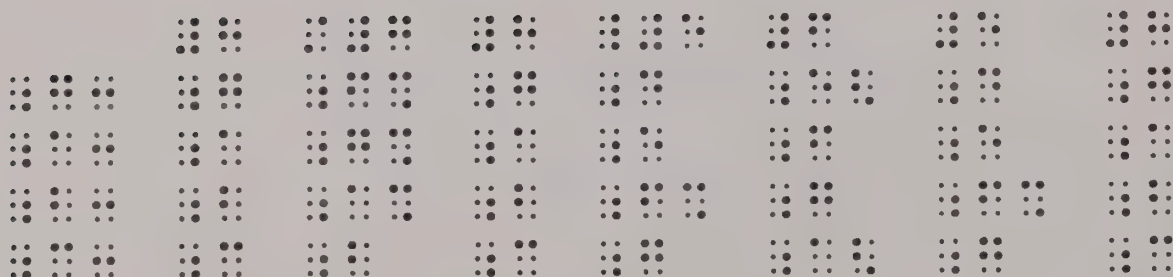
9. Problem: Interval chart interspersed with underscoring, cross-out diagonals, and accidentals in combination with note names.

Suggested Solution: For the sake of retaining the compactness of the chart format, use the signs for accidentals in conjunction with letters. Although not otherwise acceptable, this is one situation where, for the sake of retaining the chart format, the use of signs for accidentals may be used in conjunction with letters.

Transcriber's Note: Dots 4-5-6 equal underscoring; dots 3-4 equal diagonal cross-out lines. Music signs for sharp and flat follow the note names, as in the print.

Ex. 23. Numbers, Lines, and Music Symbols Combined

	8	/	8	<u>5</u>	6	5	8
g:	g	f#	g	d	e ^b	d	g
a:	a	g#	a	e	f	e	a
b:	b	a#	b	f#	g	f#	b
c:	c	b	c	g	a ^b	g	c



- Suggested Solution: Convert to outline form with information above the print staves in cell 1; between the print staves in cell 3; and below the print staves in cell 5.

Ex. 24. Print Information between Staves

unis. 2nds 3rds 4ths 5ths 6ths

P1 ←consonant→ m3 M3 P4 P5 m6 M6

dissonant m2 M2 A2 d3* d4* A4 d5 A5* A6*

